

TO KNOW ABOUT

SocioMuseology

MARIO MOUTINHO & MOANA SOTO



November 30 | 10.30h | Online
at Wurzburg University

SocioMuseologia

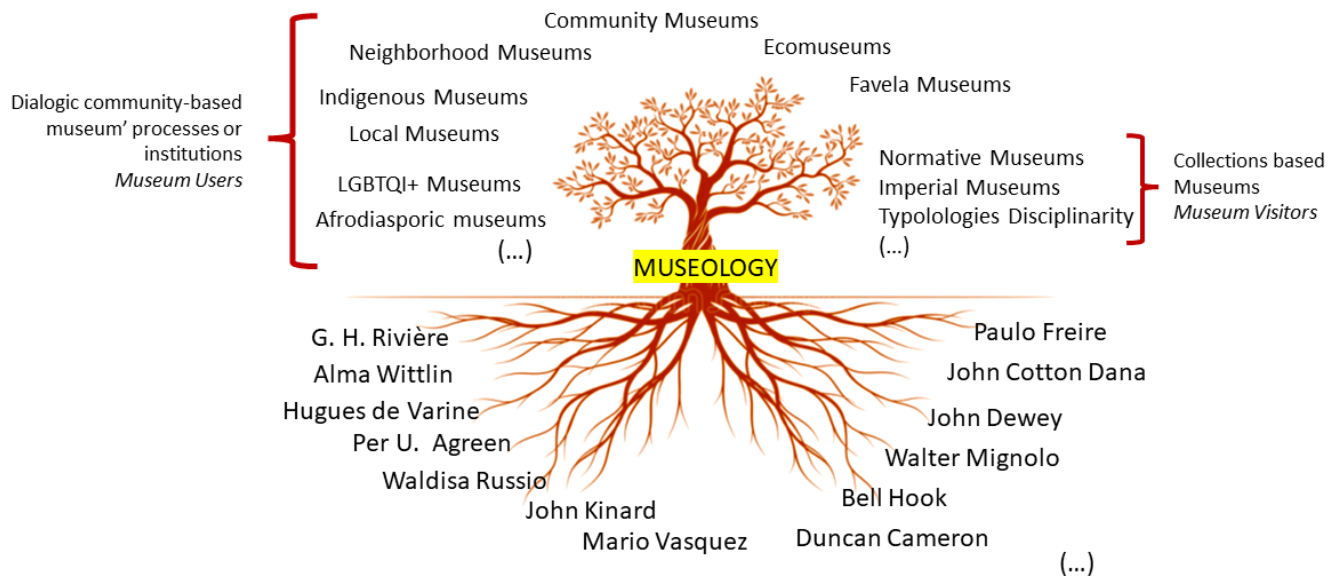
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Universidade Lusófona
Lisboa - Portugal

SOCIOMUSEOLOGY

School of thought

UNESCO 2015 | ICOM Kyoto 2019 | Santiago Declaration 1972 | Québec Declaration 1984 (...)



Roots of Sociomuseology are found essentially from the field of Education

Alma S. Wittlin (1899-1992) Alma S. Wittlin ICOM Memorial Lecture

- Unmet needs

John Dewey (1859-1952) Progressive Museum Practice, John Dewey and Democracy, George E Hein, 2012 Lesley University-Boston

- Highlights the relevance of that experience não se aprende com a experiência mas com a reflexão sobre a experiência

Paulo Freire (1921-1997)

- Dialogic action to promote free and critical learning for Cognitive Justice

- Education doesn't change the world, it changes the people who will change the world

Museum Visitors versus Museums User

·Public visit museums and exhibitions and receive information (obvious / inspire / critical ... The product is dominant (generally based on collections)

·People use Museum for different and open proposes in a participative way (people build exhibitions and other activities – The process is dominant (generally based on social issues)

·Exhibitionist exhibition / Processual exhibition (Hugues de Varine)

Dialogic Museum refers to

Community-based museum process or institution;
Education and management is democratic /without authority
(Jean Piaget);
Education is a knowledge process (Wells, Gordon)
Dialectical process between educators and educators.
Curators/activist and community members (Paulo Freire).

ICOM museum definition 2007- adopted in August, 2007 ICOM's 22nd General Assembly in Austria.

“A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.”(ICOM 2007)

Kyoto 2019 definition proposal report by the Museum Definition, Prospects and Potentials (MDPP) committee December 2018

“Museums are democratizing, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing. (ICOM 2019)





Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society[2]

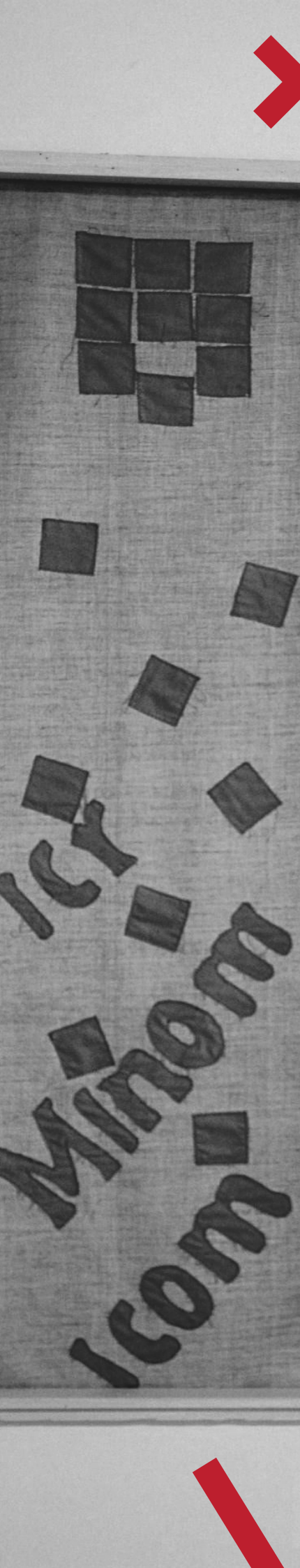
Social role

16. Member States are encouraged to support the social role of museums that was highlighted by the 1972 Declaration of Santiago de Chile. Museums are increasingly viewed in all countries as playing a key role in society and as a factor in social integration and cohesion. In this sense, they can help communities to face profound changes in society, including those leading to a rise in inequality and the breakdown of social ties.

17. Museums are vital public spaces that should address all of society and can therefore play an important role in the development of social ties and cohesion, building citizenship, and reflecting on collective identities. Museums should be places that are open to all and committed to physical and cultural access to all, including disadvantaged groups. They can constitute spaces for reflection and debate on historical, social, cultural and scientific issues. Museums should also foster respect for human rights and gender equality. Member States should encourage museums to fulfil all of these roles.

18. In instances where the cultural heritage of indigenous peoples is represented in museum collections, Member States should take appropriate measures to encourage and facilitate dialogue and the building of constructive relationships between those museums and indigenous peoples concerning the management of those collections, and, where appropriate, return or restitution in accordance with applicable laws and policies.

[2]Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society adopted by the General Conference at its 38th Session, Paris, 17 November 2015



The Santiago Round Table on the Role of Museums in Today's Latin America

That the museum is an institution in the service of society of which it forms an inseparable part and, of its very nature, contains the elements which enable it to help in moulding the consciousness of the communities it serves, through which it can stimulate those communities to action by projecting forward its historical activities so that they culminate in the presentation of contemporary problems; that is to say, by linking together past and present, identifying itself with indispensable structural changes and calling forth others appropriate to its particular national context. That this approach does not deny the value of existing museums, nor does it imply abandoning the principles of specialized museums; it is put forward as the most rational and logical course of development for museums, so that they may best serve society's needs; that in some cases, the proposed change may be introduced gradually or on an experimental basis; in others, it may provide the basic orientation. That the transformation in museological activities calls for a gradual change in the outlook of curators and administrators and in the institutional structures for which they are responsible; that, in addition, the integrated museum requires the permanent or temporary assistance of experts from various disciplines, including the social sciences. That the new type of museum, by its specific features, seems the most suited to function as a regional museum or as a museum for small- and medium-sized population centres.

The Round Table on the Role of Museums in Today's Latin America convened by UNESCO in Santiago, Chile, from 20 to 31 May 1972





Declaration of Quebec – Basic Principles of a New Museology 1984 (MINOM)

1. Consideration of universal order In a contemporary world which attempts to integrate all means of development, Museology should strive to broaden its traditional attributions and functions of identification, preservation and education to encompass wider practices than these objectives so as to better include in its action those related to the human and physical environment. In order to achieve this goal and incorporate the populations in its action, museology is increasingly using its interdisciplinarity, contemporary methods of communication common to cultural intervention as a whole, and also the means of modern management which integrate their users. At the same time that it preserves the material fruit of past civilizations, and that it protects those that bear witness to present day aspirations and technologies, the new museology – ecomuseology, community museology as well as all other forms of active museology – is first and foremost concerned with the development of populations, reflecting the modern principles that have driven its evolution while simultaneously associating them to projects for the future. This new movement has unquestionably put itself at the service of creative imagination, constructive realism and the humanitarian principles upheld by the international community. It has to some extent become one of the possible forms of bringing peoples closer together, for their own and their mutual knowledge, for their cyclic development and their desire for the fraternal creation of a world that respects its intrinsic wealth. In this sense, this movement, which aims at manifesting itself globally, has concerns of scientific, cultural, social and economic order. Among other means, this movement uses all the resources of museology (collection, conservation, scientific research, restitution, diffusion, creation), which it transforms into tools suitable to each specific social context and projects.

Ecomuseums

Ecomuseum Concept: A Saskatchewan Perspective on “Museums without Walls”[3]

An ecomuseum is a community museum that provides a unique mechanism for community engagement, in which community members work to preserve and learn from tangible and intangible heritage in its living form. Through community consultations, stakeholders agree on natural and cultural assets that they value and create plans to ensure they are preserved and used to foster a culture of sustainability.

Unlike a traditional museum, ecomuseums do not necessarily gather objects in a museum facility. Instead, they enable communities to preserve valued objects, sites, and cultural practices where they exist, enhancing their visibility and the contributions they make to community development activities

(...) To that end, the Ecomuseum Planning Framework lists a number of guiding principles for Saskatchewan sites: Community-based ownership and involvement: to help people enhance their quality of life by telling their own stories and facilitating discussion and participation (knowledge exchange) Authenticity: true to the people involved Unique locations defined by community: interpreted by them, not for them—sharing folklore, traditional knowledge, scientific information, spirituality and personal discovery and expression

Experiential, dynamic and community-led: a local place and vehicle for discussion and demonstration of culture, heritage, art, environment and economy Pride and identity: creates and focuses on pride of place via “place making” and celebrating the culture and heritage in that place Inclusive and collaborative engagement: of a wide range of community interests and stakeholders—creating a sense of belonging and being part of it Done by, not on behalf of, the community: in the spirit of learning and problem solving with shared leadership and stewardship.

This involves a commitment to social and environmental responsibility and building in feedback loops to help guide decision-making

<https://heritagesask.ca/pub/documents/Resources/Ecomusems/Ecomuseum%20Concept%20.pdf>

[3]Ecomuseum Concept: A Saskatchewan Perspective on “Museums without Walls”

<https://heritagesask.ca/projects/ecomuseums>



The ecomuseum - an evolutive definition

Georges Henri Rivi re

“A An ecomuseum is an instrument conceived, fashioned and operated jointly by a public authority and a local population. The public authority’s involvement is through the experts, facilities and resources it provides; the local population’s involvement depends on its aspirations, knowledge and individual approach. It is a mirror in which the local population views itself to discover its own image, in which it seeks an explanation of the territory to which it is attached and of the populations that have preceded it, seen either as circumscribed in time or in terms of the continuity of generations.

It is a mirror that the local population holds up to its visitors so that it may be better understood and so that its industry, customs and identity may command respect.

It is an expression of man and nature. It situates man in his natural environment. It portrays nature in its wildness, but also as adapted by traditional and industrial society in their own image.

It is an expression of time, when the explanations it offers reach back before - the appearance of man, ascend the course of the prehistoric and historical times in which he lived and arrive finally at man’s present.

It also offers vistas of the future, while having no pretensions to decision-making, its function being rather to inform and critically analyse. It is an interpretation of space-of special places in which to stop or stroll.

It is a laboratory, in so far as it contributes to the study of the past and present of the population concerned and of its environment and promotes the training of specialists in these fields, in co-operation with outside research bodies. It is a conservation centre, in so far as it helps to preserve and develop the natural and cultural heritage of the population.

It is a school, in so far as it involves the population in its work of study and protection and encourages it to have a clearer grasp of its own future. This laboratory, conservation centre and school are based on common principles. The culture in the name of which they exist is to be understood in its broadest sense, and they are concerned to foster awareness of its dignity and artistic manifestations, from whatever stratum of the population they derive. Its diversity is limitless, so greatly do its elements vary from one specimen to another. This triad, then, is not self-enclosed: it receives and it gives



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